

the hands and under the protection of Cardinal Cornaro. The pope, Clement VII, wanted to get possession of him and Cornaro wanted a bishopric for a friend, so the pope and cardinal made a bargain and Cellini was surrendered.¹ "Italian society admired the bravo almost as much as imperial Rome admired the gladiator. It also assumed that genius combined with force of character released men from the shackles of ordinary morality." ² Cellini was a specimen man of his age. He kept religion and morality far separated from each other.³ Varchi wrote a sonnet on him which is false in fact and in form, and displays the technical and conventional insincerity of the age.⁴ The augmentative form of the name Lorenzaccio expresses the notion that he was great, awful, and wicked.⁵ His biographer says that he was a "mattoid." ⁶ He missed success because his antagonists were stronger than he, but his career was typical of the age. He was in part a victim of the classical suggestion. He expected to be glorified as a tyrannicide. This taste for the imaginative element was an important feature in the Italian Renaissance and helped to make it theatrical and untrue. "In gratifying his thirst for vengeance [the Italian] was never contented with mere murder. To obtain a personal triumph at the expense of his enemy by the display of superior cunning, by rendering him ridiculous, by exposing him to mental as well as physical anguish, by wounding him through his affections or his sense of honor, was the end which he pursued." ⁷ "However profligate the people might have been, they were not contented with grossness unless seasoned with wit. The

same excitement
 of the fancy rendered the exercise of ingenuity, or
 the avoidance
 of peril, an enhancement of pleasure to the
 Italians. This is
 perhaps the reason why all the imaginative
 compositions of the
 Renaissance, especially the *novellae*, turn upon
 adultery." ⁸ The
 false standards, aims, codes, and doctrines
 required this play of
 the fantasy to make them seem worth while.
 The fantastic

¹ Symonds, *Renaissance*, III, 467. ⁵ Gauthiez, *Lorenzaccio*,
 104.

² Symonds, *Autobiog. of Cellini*, I, XI, 196. ⁶ *Ibid.*, 79.

⁸ *Ibid.*, XIV.

⁷ Symonds, *Renaissance*, I,
 413.

⁴ *Ibid.*, 227.

⁸ *Ibid.*, 410.